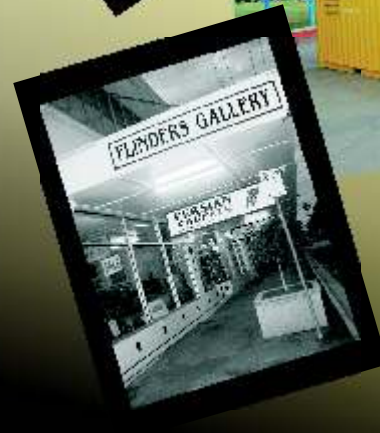


Art Gaze

November 2007

FREE MAGAZINE



ANNE CARTER
Farewell Flinders Gallery

CHRIS FOX
The Strand Ephemera -
A Modern Bounty

JAMES BROWN
Peripheral Glimpses

Introducing the NEW Townsville and Thuringowa
Visual Art Magazine

Contents

Art Gaze Magazine

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Close up of Castle Hill and Castle

Hill. Photos: Jak Henson

James Brown *Sketchbook drawing*,

Notre Dame, 2004, pencil with

watercolour, 9 x 14cm.

Still from Jeanette Hutchinson's

Nocturne of the China Tiger, 2007.

Chris Fox *The breadfruit tree*

project, Strand Ephemera, 2007.

Photo: Quintin Wood

Flinders Gallery. Photo: Jak

Henson

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Steve Crowley

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over the last twelve

months leading up to this

publication.

6 Farewell Flinders Gallery

Bernadette Ashley spoke to Anne Carter to find out what's next for Anne after Flinders Gallery closes.

7 A Modern Bounty

Quintin Wood recalls his experience helping Chris Fox install an art piece on The Strand for the Strand Ephemera

8 Peripheral Glimpses

Jacqui Stock finds out the inspiration for James Brown's recent exhibition at Flinders Gallery

10 Chasing Art in the North

Vanda Coyne discusses her passion for art and her connection to North Queensland

11 Art Chat

Have your say. Write in with your art experiences or questions

Reviews

12 Nocturne of the China Tiger: A Tribute to B-Grade Horror Films Jeanette Hutchinson

Reviewed by Jacqui Stock

14 Skulptur Projekte Münster 07

Reviewed by Quintin Wood

16 Documenta 12

Reviewed by Vivienne Salu

18 Galleries / Events



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Editorial

Jak Henson

Over the last seven years I have been a part-time art student at James Cook University (JCU), which has given me the opportunity to make new friends each year as full-time students around me, move on and graduate. I am excited each year for the people graduating but am saddened by many of their decisions to leave town. They either 'go to the big city, because that's where all the art is', or there are other graduate artists that I see the following year in Townsville but when I ask them if they are still involved in the arts, they say, 'I kind of lost touch with what was happening around town after I finished uni.'

So now there is no excuse! *Art Gaze* is a local art magazine, bringing the community all the information about upcoming events and gallery news, while also providing a space for local writers to review art and for local artists to discuss ideas or gain exposure.

Although I am the editor of *Art Gaze*, I cannot take full responsibility for the creation of the magazine. I have listened to many inspirational artists in Townsville comment on a need for a Townsville / Thuringowa art magazine on various occasions, and while I consider myself more of an artist than a writer, my passion for art has led me to volunteer for the responsibility of starting a local art magazine.

I will be graduating from JCU this year with a Bachelor of Visual Arts and am very excited about being able to continue bringing local art to the community in future editions of *Art Gaze*.

Thank you to everyone who has contributed to this edition. It has been great to hear everyone's enthusiasm, and I look forward to *Art Gaze* in 2008.



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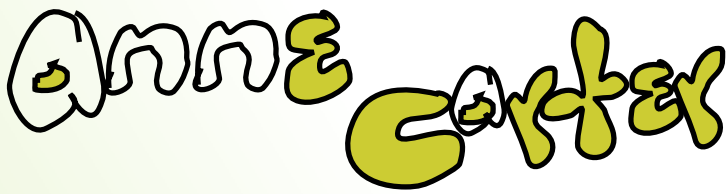




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Farewell Flinders Gallery

Bernadette Ashley

You have to do a lot for love,' Anne Carter cautions anyone wishing to run a commercial gallery in regional Australia.

She is well qualified to comment, having been director of a Townsville institution, Flinders Gallery, since 1992. Carter has 'hosted' (read: curated, promoted, administered and physically hung) 106 solo and group exhibitions upstairs at Solander House in her busy fifteen years there, and now with the gallery's closure imminent, she is *'looking forward to some discretionary time.'*

Paul and June Tonnoir opened their bookshop and art gallery on Flinders Street West in 1989. They wanted to promote North Queensland artists and held thirty exhibitions before relinquishing the gallery side to Carter in 1992, to focus their energies on the bookshop.

It was *'hand to mouth'* initially, Carter admits. She began with a stable of just three artists, and relied on dealing in antique maps and prints, which she was already collecting herself and is passionate about. With Paul Tonnoir's encouragement she expanded into selling hand-woven carpets a couple of years later. Having these complementary aspects to the business allowed her not to resort to framing or becoming a gift shop. Two other commercial galleries existed in Townsville then, Palms and Barrard's, and both already provided framing services to assist their viability.

The support of the Tonnoirs was crucial. Their desire to foster the growth of the cultural life of Townsville saw them effectively provide subsidised rental at Solander House: Flinders Gallery was a commercial enterprise from the start and received no grants or arts funding assistance. Carter continued to build on what the Tonnoirs had founded to eventually represent nearly thirty artists, including painters, sculptors, printmakers, ceramicists and glassmakers.

Two-thirds of the artists Anne Carter represents are from North Queensland, and include such familiar names as Anneke Silver, Sylvia Ditchburn, Deb Gillett, Anne Lord, Rod McBurnie, David Rowe and Ben Trupperbaumer. The remainder are based in Adelaide, Brisbane, Darwin and Perth.

Carter's clientele of art investors includes visitors from Melbourne and Sydney, followers of her more established artists, who are aware that they'd be paying higher prices in the more active art markets of the capital cities. Carter chuckles over the irony, given that the prevailing Townsville attitude she faced at the outset was that you had to travel south to purchase *serious* investment art.

As well as assisting in the development of the careers of more established artists and academics, the gallery also staged numerous graduate exhibitions in the first ten years. Final semester shows rotated through the upstairs space every fortnight at times, with Carter diligently trying to keep the students' outlay minimal.

In her early years at Flinders, she found the roles of commercial galleries and regional galleries were quite distinct. Regional galleries, with public funding, support and larger staff numbers, were about presenting exhibitions rather than selling art. With new pressures on regional galleries to 'create finance' and become semi-commercial, Carter has watched the roles converge, putting extra pressure on commercial galleries.

The cost of exhibitions, combined with spiralling real estate values, make running commercial galleries difficult, if not untenable. Flinders Gallery will close around Christmas this year.

Fittingly, the final solo exhibition is the work of James Brown, whose *Sunscapes* was the first exhibition held by the Tonnoirs in 1989 at Solander House. *Peripheral Glimpses, England and France* is Brown's tenth solo show in the venue. Following his show, which finished on the 24th October, until the gallery closes, Carter will be releasing work from the rack room by various artists, which limited space hasn't allowed to be shown recently.

Tonnoirs' bookshop, now owned by Tony and Trish Allingham, will relocate to the east end of Flinders Street, and operate for limited hours.

Anne Carter will not be idle. Although looking forward to the previously mentioned *discretionary time*, and not exactly sure what direction she will take after Flinders Gallery, she knows her future will include art consultation, valuation and restoration. Hearing Carter chastise a long-time client for *...hiding her light under a bushel...*, on discovering the client is an accomplished photographer, is amusing considering her reticence to reveal her own talents. Carter researched and taught herself how to restore works on paper, using her own antique print collection to hone her skills for clients. She meticulously hand colours old prints and maps on request. When speaking of her love of books, she offhandedly mentions that she has no formal art qualifications, *...just a couple of literature degrees.*

Carter moved to Townsville from Otago in New Zealand in 1981, when husband Bob was appointed head of Earth Sciences at James Cook University. They have travelled extensively and *...always enjoyed art.* One gradually realises her depth of knowledge and experience as she speaks of visiting the Uffizi numerous times (*Winter is best, the quietest time...*), the Hermitage in St Petersburg, the architecture in Prague...

Her love of Australian art is evident as she recalls the Bracks, Whiteleys and Blackmans she has acquired or sold for clients in her role as art dealer. A parting question as to who from her own North Queensland artists may attain household name status has Carter mulling thoughtfully for a while. She eventually nominates painter David Rowe as having *...huge potential...*, describing his large scale surrealist fantasies as *...incredibly arresting.* And we'll be seeing more of Ben Trupperbaumer's sculptures. Fortunately, it appears Carter is going to stick around North Queensland to see if her predictions come true.



A Modern Bounty

Quintin Wood

Many Australians know the story of the Royal Navy Vessel, the *Bounty* and the mutiny under Captain Bligh during its voyage to Tahiti carting the breadfruit tree for cultivation. Bligh and a significant portion of his officers made an extraordinary journey in an open launch from Tofua to Timor, surviving the tropical seas. I recently had the opportunity to meet and work with a direct descendent of William Bligh, Sydney-based artist Chris Fox, who was invited to do one of five container works in the 2007 Strand Ephemera. For this art piece, Chris attempted to establish a connection to his great, great, great, great, great Grandfather and the fateful voyage by building a contemporary version of the *Bounty*.

Chris Fox draws on his experience as an architect in constructing his works. The use of 3D computer models allows him to see the work before it is completed and visualise changes in design before he makes them, such as the removal or adding of a facet while he was working on the *Breadfruit Tree Project*. Chris has developed a fascination with melamine, a white kitchen-grade surface that gives his work a bland and sterile condition. In his current practice he works a lot with this material, creating architectural structures with various angled and sloping facets. With the addition of plastic tubing, pipes and electrical wiring emerging out of the surfaces, the constructions Chris creates appear to be bizarre machines of the future, such as his 2005 project *28 Potatoes: All-in-one Potato-Peeling Soup Maker*. The *Breadfruit Tree Project* made for Strand Ephemera ran true to this style, with techniques and materials he has been developing over the last few years of his practice.

Many people played a hand in pulling off the *Breadfruit Tree Project* for Strand Ephemera. To begin with, Royal Wolf sponsored this as well as the other four containers, Kennards Hire kindly sponsored the Takeuchi Excavator that was used as a prop in the artwork, and Townsville City council generously made available the use of their depot and tools, allowing us to work late while fitting out the container.

My own part in the project came as a third year Bachelor of Visual Arts Student at James Cook University volunteering, my time, skills and tools. Working and talking with an artist of Chris Fox's stature proved an educational experience, causing me to better understand from a first-hand perspective the public scrutiny of the conceptual frameworks that contemporary artists deal with. The artist has an idea and attempts to convey it, yet as I discovered with the feedback from the Strand Ephemera, the final result is really left to the public's own interpretation, while some people simply won't get it at all.

This highly interpretative work investigates colonial oppression in the Pacific through the retelling of the *Bounty*



story and her cargo of breadfruit trees. The breadfruit tree is a staple diet of the Pacific Islanders and grows in northern Queensland and throughout the Pacific. Through this work we begin to understand a number of different meanings of what the breadfruit represents.

A sound installation of Bligh's voice abuses the plants in the back of the container, allowing the plants to be interpreted partly as the mutinous crew of the *Bounty*, as well as representing the South Sea Islanders and the oppression they suffered under Australia's history of 'blackbirding', which occurred from the 1860s. The shipping container helps to portray the plants as cargo, like the *Bounty*, fitted out to transport the breadfruit across the oceans.

Rather than using electrical wiring and fine plastic tubing like Chris used in previous projects, the large hydraulic hoses proved more effective for the scale of this project; used as props they appear to be feeding the plants, the machine and the hydroponic lighting. The excavator, which on the original plans had been a claw arm, stands as a prop, appearing to be an automated feeder or caretaker for the plants, which upon arrival at each new port, would begin to plant the trees. The excavator arm references the repatriation of the South Sea Islanders, which occurred as a result of the White Australia Policy, transporting the many plantation workers back to the Pacific Islands 40 years later. In this way it makes the *Bounty* more contemporary by doing away with the human element, bringing into question our current connection with the Pacific and our acceptance of this history which occurred.

The *Breadfruit Tree Project* needed to be partially dismantled for the return of the breadfruit trees and the excavator. Perc Tucker Gallery liaison Amber Church and myself took care of this in Chris's absence and the container is currently resting in a yard in Townsville, though Chris is hoping to refit and show it in Sydney sometime next year.



Far above: Chris Fox *The breadfruit tree project*, Strand Ephemera, 2007. Photo: Quintin Wood

Above: Inside container of *The breadfruit tree project*. Photo: Quintin Wood



Peripheral Glimpses

Jacqui Stock

"This exhibition is not merely my visual diary of glimpsed landmarks in England and France but an attempt to portray a tourist's experience through the eyes of a painter."

James Brown

Well-known North Queensland artist James Brown took a step outside the familiar, with an extended trip to the United Kingdom and France in 2004. His goal was to experience the differences between painting in the hot climate of his home in the tropics and that of the Northern Hemisphere.

Aware of the English tradition of painting in the sunlight as opposed to painting from a shaded position as is his more normal practice, Brown was unsurprised to find this arose from the practical necessity of keeping warm.

He commented on the difference this change in position made to both the viewpoint of the artist but also to that of the viewer.

Australian paintings, like his own, often deal with subject matter from the vantage point of looking into the light from the shade, as in his images of Kuranda, painted in 2001, where the artist is working from within the rainforest, looking at the light emanating from beyond the river bend.

Brown spoke about the similarities between this and paintings by artist Ray Crooke, who painted from within the cool interiors of Torres Strait homes, looking into the hot sunlight outside.

Brown also spoke about differences in the nature of subject matter from the tropical landscape to the European. In Australia, artists tend to paint slices of landscape rather than specific images within the landscape. This, he felt, was also brought about by the Australian artist's immersion in the landscape, often drawing or painting while sitting on the ground or on a rock surrounded by a screen of trees.

The English artist is more likely to be working from the vantage point of a chair placed in front of a subject out in the sunlight and, as such, not only is the viewpoint changed, so is the choice of subject.

As Gauguin made the transition in his work from the cooler climates of Europe to the tropical surrounds of Tahiti, Brown made the journey in reverse.

James Brown's exhibition 'Peripheral Glimpses: England and France' highlights his ability to translate his environment, capturing the essence of a place, taking the viewer with him and enabling them to share his vision.

The first thing that stands out to the viewer is the light emanating from the images. In France it is warm and

golden, in England crisper and more silvery in tone.

To achieve this Brown under-painted the canvasses with a pale yellow, allowing him more freedom. This also follows in the tradition of the Impressionists, whose works are firmly associated with this landscape.

Coupled with Brown's lyrical mark making, these elements link the works, his painterly phrasing creating form and shape with an almost casual simplicity. Dancing across the canvas his brush touches lightly or with greater intensity as the image demands.

It is not what is seen but what is indicated, using considered brushwork, which typifies the imagery of James Brown as he searches for the perfect balance between the physical and the cerebral in his work.

Being a North Queensland artist, Brown's choice of subject often contains elements reminiscent of the tropical landscape in which he has chosen to immerse himself.

It is no surprise that on viewing the legendary Notre Dame in Paris, his gaze was drawn to the flying buttresses found to the rear of the building rather than the more often depicted 'rose window' or the frontal view of this beautiful Cathedral.

"Someone asked me where the gargoyles were. You can't look at Notre Dame without noticing the gargoyles but my Notre Dame is really a North Queensland view recognizing the almost mangrove-like appearance of the stonework," Brown said.

Another aspect of Brown's work and recognisably part of his style, are structures that divide landscape. These elements are embodied within signature barriers that separate the viewer from the subject, for example, fences and walkways. These barriers harness the foreground and draw the viewer's eye into the work, much like a window frame.

Brown's interest in linear marks can be clearly seen in 'Loos, Cornish Coast, 2005', and in 'Stonehenge 2005' where cross-like marks form a barrier but frame the work.

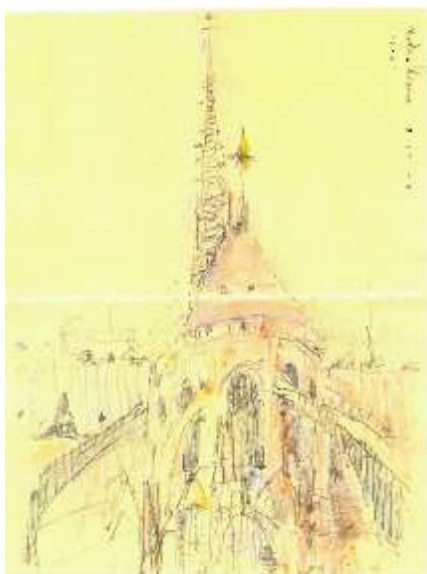
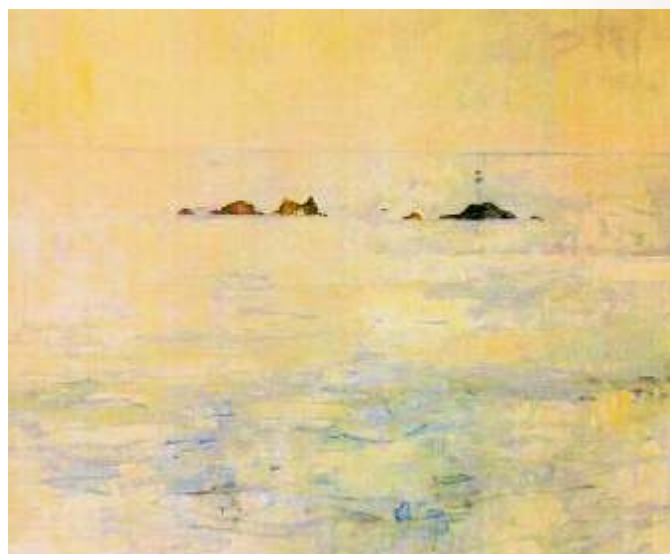
Separating himself from too tightly depicting architectural forms, Brown worked predominantly from quick sketches executed in pencil and watercolour made while holidaying, succeeding in freeing his vision.

In this series of works, Brown was conscious of a need to translate his drawings into free open paintings and not to be seduced into the art of working the canvas by pushing paint around. His paintings, however, still showed his tendency to work the paint rather than simply translate the image.

To test this further Brown has produced a series of etchings also taken from the drawings without reference to photographic images. These were shown alongside the drawings and paintings in the exhibition and gave the viewer the opportunity to share the artist's vision in all stages of its progression.

The resulting works are truly expressive, both in composition and imagery of the landscape they depict.

James Brown has been exhibiting in Townsville since 1982 and has works held in collections throughout Australia and South-East Asia. He is the Senior Lecturer in Painting at James Cook University and has been the recipient of over 50 awards for paintings in various media since 1977.



Clockwise from top left: James Brown
Rouen Cathedral, 2007, etching, 18.8 x 29.8cm
Lands End, 2005, oil on canvas, 80 x 100cm
Notre Dame, 2006, oil on canvas, 80 x 100cm
Loos, Cornish Coast, 2005, oil on canvas, 80 x 100cm
Sketchbook drawing, Notre Dame, 2004, pencil with watercolour, 9 x 14cm

Vanda Coyne

Chasing Art in the North

Townsville artist Vanda Coyne was born in Ayr and has lived all her life in North Queensland. When I asked Vanda about artistic opportunities in the North in earlier years, Vanda recalled her story as “chasing art in the North.”

“As a very young child,” she says, “I started out drawing Disney characters, Donald Duck and Mickey Mouse, copying Reggie and Archie comics. I taught myself to draw by copying the most intricate black and white illustrations I could find and by nine years old I was determined to be an illustrator, though I never knew how to go about it, only that you had to go south to study. I didn’t see my first oil painting until I went on a school excursion at thirteen to see an exhibition of paintings, on the first Art Train Exhibition sent north from the Queensland Art Gallery in Brisbane.”

When I commented on this being a wonderful experience, seeing actual paintings instead of only pictures in books and magazines, Vanda’s reply surprised me.

“No way! It was a shocking experience. I had been dreaming of this for weeks, of seeing *real* paintings by *real* artists! Instead, here were all these dull and yellowing pictures with cracked paint, still life of dying flowers, velvet drapes, nymphs and fawns, and gum trees totally unlike real trees, all framed in dark brown timber and tarnished gilt. These were nothing like the illustrations I was familiar with in magazines. And when I did get to see the Brisbane Art Gallery in the late 1950s, it was then a cavernous, musty old museum. Thankfully the *Womens’ Weekly* sometimes featured artists like Drysdale, Nolan, Friend and Dobell. I then wanted to be a portrait artist like Dobell”.

I asked Vanda if she did go south to study art.

“No, I never got up the nerve to do it, instead I married, had four children and moved, first to Innisfail where I painted my first watercolour, then to Cairns where I had the chance to take art classes with Ray Croke, then quite unknown, but I couldn’t afford the ten shillings (\$1) Saturday morning lessons.” Vanda laughed, but I thought I detected a rueful shrug.

“We moved to Mount Isa, where, incredibly, I was asked to tutor art based on the fact that I had entered a few oils in the local art exhibition. I was really self-taught, there was no TAFE or university in the north then, so North Queensland artists relied heavily on whatever tuition they could get. I did the same, joining first the Townsville Art Society, doing six months at the Townsville TAFE when it opened, where I first met now well known artists and teachers, Anneke Silver, James Brown, Anne Lord and others. I studied by correspondence with Mervyn Moriarty when he opened his Flying Art School, getting a diploma at the Home Hill TAFE when living back in Ayr and becoming president of the Burdekin Art Society. I still felt I had so much more to learn.



Frustrated at having to drive to Townsville for art supplies, I opened an art supply business and gallery in Ayr.”

Vanda now holds a BVA Hons from James Cook University. I asked her how that came about.

“Well, when my children married and moved to Townsville, I moved back here and completed my degree in 2000, majoring in painting. I did love drawing still and was a drawing tutor at TAFE during 1999, under Barbara Cheshire. Robert Preston was my drawing teacher for those four uni years and I learned so much from him. Now I am free to paint full time, though I still feel I will never stop learning, and I hope I never want to. After a special retreat workshop held at Paluma with John Firth Smith in 2004, I began a series on Paluma, and am still exploring this. I also spent a week learning more about abstract expressionism in Cairns from abstract artist and excellent teacher, Peter Griffen in 2006.”

When I asked Vanda about exhibiting, and whether she had a favourite medium or subject, she replied,

“I have had several solo exhibitions, including *Written in Stone* and *Trees with Attitude*, these were mostly oil and acrylic works. Then there was a successful joint exhibition, *Thuringowa Sands*, where a group of local artists explored the Northern Beaches area in pastel. At the moment, I am enjoying pastel. I have found the tactile feeling of pastel and its ability to show the rich colours of our light is very satisfying. I need to feel I have captured the emotional stories of a place or subject, and pastel is so direct.”

“And” (grinning) ‘there are no brushes to wash!’

Note: Some of Vanda Coyne’s recent work can be seen at the Iesha Stewart Gallery



Far above: Vanda Coyne, *Rare Birds*, pastel

Above: Vanda Coyne, *Red Dirt Road*, pastel, Iesha Stewart Gallery

Art Chat

Rod Cockroft

Standing amidst Monet's water lilies in the Hermitage, I adored the Matisse painting, *The Dance*. The painting is quite large and quietly dull but I willingly succumbed to its seduction. The indulgence of terrestrial rhythm and celestial harmony expressed by the Master propelled my very being towards an escapist virility. Wow!

The only thing that peeved me during my recent journey through the Hermitage was the supposed sophisticated "Southern Belle" accent spewing forth with, "Isn't that sew lover - ly" and that other stupid statement, "You must know my uncle's family. He was in Towns - vule during the War!"

Rod Cockroft is a long term artist / writer who is a resident in Townsville. He takes his inspiration from the spiritual component of the nature of things throughout North Queensland"



Rod Cockroft at Peterhof during his recent cruise from Moscow to St Petersburg, where he succumbed to information overload at the Hermitage

Be a part of Art Chat

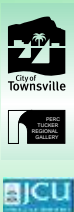
Write in:

Any memorable art experiences

Art related questions (I'll try to have them answered)

Share a unique material that you have used or could be used for art

Or simply have your say on any other local art topics of interest



Brenda Stone - Rusting Away, 2007

James Cook University: School of Creative Arts Graduate Exhibition
Perc Tucker Regional Gallery: Cnr Denham St & Flinders Mall
Exhibition continues until Sunday 18th November 2007

As the School of Creative Arts moves towards the future with its creative industries and new media focus, it is fitting that this year's graduate exhibition highlights the work of students from the Bachelor of Photography, Visual Art and Communication Design. This model of showcasing the best student work from third year students allows the school to present a professional body of work to art enthusiasts, the general public and prospective employees.

It has been some time since students from all three degrees have exhibited together and this is a significant exhibition of cutting edge work. The exhibition presents a balance of both new media including digital design and imaging plus traditional work from the disciplines of drawing, painting, printmaking and sculpture; all of which demonstrate conceptual and technical expertise.

Reviews

Nocturne of the China Tiger: A tribute to B-grade Horror Films

Jeanette Hutchinson

A Little White Space

13th September - 6th October

"By the pricking of my thumbs, something wicked this way comes." Macbeth.

What does B-grade horror, the female psyche and a Chinese porcelain tiger have in common? The answer is artist Jeanette Hutchinson.

A long fascination with short film making and the horror genre of entertainment has led to the creation of *Nocturne of the China Tiger*.

The show is a tribute to B-grade horror films and incorporates photography, film and an installation / performance of an apparent dead body that randomly disappears.

Hutchinson lists some of her influences in the creation of this exhibition as urban myths, ghost stories, cult horror classics and studies into esoteric and ancient beliefs.

Strongly influencing Hutchinson's work is film-maker and artist, Mathew Barney, whose seductive films draw the viewer into a surreal world filled with elements of early 20th century burlesque theatre with its provocative and haunting symbolism.

Hutchinson finds in this genre an outlet for what she terms her 'own peculiarly subversive and personal catalogue of images and experiences', allowing experimentation with dream sequences and to reference remembered images and narratives.

Rather than frightening, Hutchinson finds the arena of cult horror to be 'a magical and experimental tool', commenting that she 'enjoys analysing and interpreting the sly, subversive or politically incorrect but hilarious sub texts that underpin movies such as *Dementia 13* (1963), Francis Ford Coppola's directorial debut.

This fascination has led Hutchinson to indulge in a feast of early horror movies and experimental films viewed late into the night when the rest of the world is sleeping.

The result is *Nocturne of the China Tiger*, a psychological horror effectively augmented with truly gruesome and typically B-grade special effects.

Underlying messages abound from comments on human greed and political correctness to the banality of suburban life and its resulting psychosis.

The plot revolves around aspects of disrespect, anger, retribution and female mystery. It is augmented with an original soundtrack and scenes, which slip between the surreal and the real.

Hutchinson holds on her audience by maintaining suspense, allowing them to experience a gambit of

emotions as she effectively plays with their minds, hinting aspects of occult practice and female deviousness to create a combative response to overt male dominance.

Symbols long acknowledged as aspects of the female psyche, such as cats, and elements associated with pagan magic, such as the sickle moon and divination cards, recur throughout the film, as well as the almost requisite death imagery this genre demands.

The film was viewed on screen in a room entirely robed in blood red satin at The Little White Space; a contemporary arts initiative housed at The Brewery, hotel on Flinders Mall in Townsville.

Several still shots taken from the footage and an installation complete with books concerning aspects of the human psyche and birds like crows and owls, again symbolic of the genre, were seen in an adjacent room.

On the opening night and at times during the exhibition this installation was accompanied by a woman's body splattered with blood slumped in an armchair.

The viewer would never know whether or not the body would be in residence, adding a further element of the macabre.

Eight short films accompanying Hutchinson's work also explored elements of horror, memoir and the inconsistencies of life through manipulated realism and animation.

Having relocated to Townsville from Melbourne, via twelve months in Mission Beach, Hutchinson has made the transition to being a North Queensland artist after a lifetime in the Melbourne arts scene.

Immersion in the eclectic arts communities of St Kilda and Fitzroy have given Hutchinson a wide appreciation of art. She finds it difficult to remember a time when she wasn't involved.

She still exhibits in the postcard exhibition at the Linden Gallery St Kilda every year.

While living in Melbourne, Hutchinson participated in making short films for the annual White Gloves Festival in St Kilda, which has evolved into the now well-known St Kilda Film Festival.

Hutchinson has a Bachelor of Visual Arts from James Cook University with a major in painting for, which she gained the 2006 Graduate Student Prize. The artist has also studied aspects of literature in cinema and is currently completing her honours thesis in "Reconciling the Horror Genre into Contemporary Society".

Previous to this, she completed a Diploma of Visual Arts at the Barrier Reef Institute of TAFE in 2004 and was awarded the prize for Vocational Student of the year.

Since arriving in Townsville, Hutchinson has been involved in RADF projects, has exhibited at Umbrella Studios, Pinnacles Gallery, The Perc Tucker Gallery and A Little White Space at the Brewery.

She is an active member of the Perc Tucker Regional

Gallery - Friends of the Gallery, Umbrella Studios Inc
Townsville, Artworkers Alliance Queensland and The
Linden Gallery, St Kilda Melbourne

Hutchinson believes in fostering strong ties, and
relationships between local arts and the wider
community, and in celebrating and investigating the
diverse nature of contemporary communities through her
arts practice as a curator and artist.

Involved in supporting emerging artists in North
Queensland, she is the Curator of A Little White Space in
Townsville, which she co-manages with artist Erwin Cruz.

Passionate about the arts, Hutchinson wants more 'non-
profit, sponsored but proudly independent initiatives
like A Little White Space to start up, where the agenda is
all about the artists'.

"Lets make art just because we can and we want to,"
Hutchinson says.

Bibliography:

Quote: Second witch Act IV scene 1 *Macbeth*,
Shakespeare

Interview responses by artist Jeanette Hutchinson

Jacqui Stock



Above: Stills from Jeanette Hutchinson's *Nocturne of the China Tiger*, 2007

Skulptur Projekte Münster 07

Muenster, Germany

16th June - 30th September

Foreword: *Place yourself in a city of medieval heritage, the streets are designed for horse and carriage which is why today most residents get around on bicycle and there is large business for the various bicycle hire shops supplying to the thousands of tourist that flock to the city. Among these tourists are 41 mad art lovers from Australia, most of which are Townsville artists or art lovers, who travelled to Europe in July 2007 on a three week art tour. Münster held the second of three major international art exhibitions that were to be seen in their Europe trip. Finding and seeing the 36 sculptures of the 2007 Münster Skulptur Projekte in their three day stay in Münster is an experience that many of them will remember not only as something akin to a treasure hunt but also an orienteering exercise as they navigated their way through a city that had been designed, like many medieval cities, to confuse pirates and invaders. The Skulptur works were diverse and spread out around the city, mostly outdoor works allowing an experience of the city sights and culture between each viewing. As I was one of the 41 Australian art lovers, I can say, Münster awakened my senses.*

The Münster Skulptur Projekte is one of the largest international contemporary art exhibitions in the world and has been staged once every decade, beginning in 1977, up until 2007 where my journey began. While the continuity of this exhibition over the last forty years has been the display of Michael Asher's caravan and various other works from previous exhibitions, which provided a distraction from the 2007 exhibition, it was three new works that captured me, forcing me to think outside the box. Mark Wallinger's work *Zone* forces you to think about your position in society. Pae White's *mi-fi* is an exercise in merging California with Münster through melodies and food. Susan Philipsz *The Lost Reflection* is an installation exploring the reflections of sound from two sides of the Torim Bridge. As an undergraduate student from a relatively small Australian university I had not previously been exposed to the range of ideas, methods and conceptual frameworks that Münster Skulptur Projekte offered.

Finding Mark Wallinger's *Zone* became somewhat of an adventure. Made of monofilament fishing line and attached to buildings with turnbuckles roughly at second story height in a complete circle around the city, the 'cord' was very difficult to spot for the untrained eye. The centre of the *Zone* is marked on a metal plate positioned in the pavement of a traffic island near the Skulptur Projekte-Office. On finally sighting the cord the viewer begins to appreciate the work involved in a project of this scale. You can't help but wonder that the work was deliberately designed to be difficult to see in order to blend in with the intention of the city's disorienting design.

The work is based on the Eruv. In the simplest sense this is a boundary that binds a Jewish community together. Wallinger used this concept in reflection of the Jewish population and the German Bishop Clemens August van Galen, also known as the "Lion of Muenster" who, in the era of the Second World War 'courageously spoke out publicly against the Nazis' murderous policies' (2007, p.262). The work forces you to think about where you are comfortable being, in relation to the Zone: inside or outside? Does it have an effect on you at all? Can you simply pass through it

unnoticed, like you walked past the various other works in this exhibition often without realising they are there?

Pae White's Skulptur *mi-fi* has the same characteristic of concealment. White's intention with her pieces is to blend Californian culture with that of Münster by using several bells to create a 'compilation of melodies' that are associated with her own 'awakening of love' (2007, p. 287). The melodious bells exist in various locations. In a shopfront window positioned up high on a narrow street so they cannot be seen unless standing on the opposite side of the street, is a series of sixteen different sized porcelain bells. Existing church bells also become notes within White's melody as they ring periodically throughout the day.

White's contribution to the Skulptur Projekte included three other pieces I was unable to find. The first, a bell constructed 1.7 metres high. In an attempt to establish a cultural blend White wanted to use the traditional Californian bell shape made out of porcelain, for which process the Germans are famous. However, the properties of porcelain do not allow something of this size in construction; therefore, White concerned herself more with the experiment of making the bell out of majolica unaware of the sound the bell would make. The other two items I did not find consisted of a Californian taco van and porcelain made tacos. The project proposal was focussed on White's overwhelming sense of love for Münster.

In the same vein as Pae White, Susan Philipsz created a sound installation under the beautiful Tormin Bridge that spans the lake Aasee. This peaceful part of Münster is a place where people come to stroll, jog and sail. Philipsz's work is about the reflection of sound, the call and the answer of voices across the lake. The barcarole from the 'Tale of Giulietta' created by Philipsz in this place has a dream-like quality reminding the viewer of two lovers calling to each other across the river. The sound echoes melodiously as it draws to an end, and you cannot help but walk across the bridge to hear it repeat from the other side. Philipsz has the effect of placing you inside a fairytale with this recorded work.

The conceptual frameworks used by these three artists have been truly different to anything I have witnessed previously, all causing their audience to reminisce in cultural heritage. The purpose of Mark Wallinger's work is difficult to understand without the necessary background information; it is a simple concept that provides a different way of making an attentive audience consider what they are comfortable with. Pae White's pieces, through sound, shape and food, are intended to create a blend in cultures so the audience is reminded of California as they walk through the streets of Münster. Susan Philipsz's sound installation is perhaps the simplest work of the three yet is a product of pure beauty that carries the audience into a dreamy memory of merchant days. These three artists have had a direct and positive impact on my views of contemporary art practice.

References:

(NA), (2007) *Münster Skulptur Projekte 2007*

QuintinWood



From top: Mark Wallinger, centre of the *Zone*, 2007, Münster Skulptur Projekte. Photo: Quintin Wood

Pae White, Electric Porcelain Bells in shop window, 2007, Münster Skulptur Projekte. Photo: Quintin Wood

An audience listening to Susan Philipsz's installation under the Torim Bridge, 2007, Münster Skulptur Projekte. Photo: Quintin Wood

Documenta 12

Kassel, Germany

16th June - 30th September 2007

(Another exhibition visited by the 41 Australians on their Europe art trip)

Documenta 12 exhibits 500 works over 100 days in the city of Kassel, a tidy, urban grid of glass and steel. Even though eighty percent of the city was reconstructed after the Second World War, it is still interspersed with beautiful 17th and 18th century buildings, which house some of the works. Artistic director, Roger Buerger, and curator, Ruth Noack, have put together an exhibition of art from different parts of the world and from different eras. There are three leitmotifs: modernity, life and education, with the emphasis on education. Spread over the city at a number of different locations, they have considered the curatorial space as vital to the art work. There is a range of work within each space, including video installation, sculpture, painting, drawing and multimedia. Their new vision in Documenta 12 has created a more exciting and challenging experience than ever before.

Documenta 12 breaks the mould for exhibitions, as Buerger and Noack comment in press notes, there is "... a move away from representation to production..." and more consideration of the audience and the curatorial space. For the first time there will be less background information on the works. This aims to "... free the individual works from over-determined and over-determining, stale, identity based perceptions." (1) This concept really did derail the normal process of viewing an exhibition of this scale. It left the audience with the feeling of being unusually refreshed and satisfied, instead of the usual information overload experienced from other exhibitions of this size. The audience could choose to absorb each work at their own leisure without the usual pressure to read the comprehensive artist's statements. This information was available for those who chose to delve further with the help of audio tapes, catalogues and magazines. Self-paced education using the leitmotifs as a guide was the key.

Is modernity our antiquity? Is modernity dead or alive? There were many pieces that indicated that modernity was well and truly alive. The link between modernity and colonialism was explored in a series of works, many with the theme of oil, raising questions of who was involved in the exploration of oil and the consequences of its discovery. Guy Tillim's powerful photographic essay *Congo Democratic* documented the mood of the run up to the country's first free elections in 40 years, and Goerge Osodi's photographic essay *Oil Rich Niger Delta* highlighted violence and corruption but also the hope and resilience of its culture. Dierk Schmidt's installation detailed the fate of Africa during its division in 1884, whilst a second sculpture by Romuald Hazoume, *Dream*, which was a boat built of oil canisters, seemed to reflect the fate of these oil-rich African states. Monika Baers' *Dollar* paintings literally used oil in their production and keenly illustrated the permanent, residual, visible and invisible effects of oil and money on society.

The universality of invisibility provided a repeated motif of life stripped bare. Art brought the stories alive for groups invisible in our society. Churchill Madikida's installation *Status* explored the HIV/AIDS pandemic, starting at a micro level with frighteningly beautiful

microscopic pictures of the virus and moving to the effect of this disease on a community. Dias and Riedweg's *Voracidad Maxima, Maximale Gier* video installation created a haunting dialogue between audience and the immigrant male prostitutes from the gay scene in Barcelona. Martha Rosler's photographic essay on homelessness and poverty steered away from the usual images of intoxicated people and instead used images of words and of the environment to sensitively educate and inform us of their plight.

Carrying on the education theme were two powerful videos running at the university. The video installation *Journal No 1 - An artist's impression* by Hito Steyerl dealt with the refugees from religious wars and how this prevented education for all men and women. Artur Zmijewski's video installation *Them* essentially documented how a seemingly innocuous community art project, intended to bring diverse ethnic, religious and social groups of people together, ended up almost in ashes because of the participants' intolerance. Watching the audience reactions during and after the films confirmed Buerger's vision of an enthused public educating themselves, with the university being an apt setting for these commanding works.

Audience and architecture continued to interact on a number of levels at Documenta 12. The regal setting of Schloss Wilhelmshöhe augmented the play between modernity and antiquity in a number of pieces. In the elegantly choreographed video installation *El Dorado* by Danica Dakic, antique tapestries provide the backdrop for dancing, singing and young fighting refugees'. The exotic woven landscapes are comparable to the refugees far away homelands. Dias and Riedwig's *Funk Stade* illustrates rituals from medieval texts, overlaying images of a modern day Latin dance party, complete with pulsing soundtrack. It seemed as if the party from antiquity had never ended. In Trisha Brown's *Floor of the Forest* installation and performance piece at the Museum Fridericianum, dancers wove their bodies sinuously through a sea of clothes suspended on a square rope grid a metre off the ground. This installation almost filled an entire room and the audience moved and swayed in sync with the dancers as they wormed their way across the work.

The flow of people between venues was facilitated by an efficient and free tram system. The leisurely trip towards a venue heightened the anticipation. Alighting at Williamshoe station and strolling up through the woods suddenly opened up to reveal the imposing and memorable sandstone Williamshoe Schloss. This palace houses thousands of artefacts. The curator has cleverly placed numerous contemporary pieces between existing ancient art works. A huge photographic self portrait by Zofia Kulik appears to link the Rembrandt collection and draws them into the present. It is of interest that Rembrandt's demure portrait of his wife Saskia is placed opposite and communicates with Kulik's *The Splendour of Myself*. Positioning the works in this way has created a dialogue between the works themselves and also the audience. This electrifying work once again shows Zofia's gift for making beautiful images from humble objects.

There has been a quantum leap in the performance of the Documenta in the last decade. With the foresight of Buerger and Noack, the debate between modernity, life and education continues and new ground has been broken in the presentation of art to the public. Documenta

12 will be seen as a prototype for future record-breaking exhibitions where audience, architecture, art and education meet.

References

(1) Buerger RM, Noack R, Documenta 12 Press notes 2007.

Vivienne Salu

Zofia Kulik, *The Splendour of Myself*, 1997, black and white photograph. Photograph Vivienne Salu

Iola De Freitas, *Untitled*, 2007, installation., stainless steel, polycarbonate sheeting Photograph Vivienne Salu



Top, right: Salu Iole De Freitas, *Untitled*, 2007, Installation, stainless steel and polycarbonate sheeting, Documenta 12, inside the Museum Fridericianum. Photo:Jak Henson
Iole De Freitas' installation from outside the Museum Fridericianum. Photo:Jak Henson

Above: Trisha Brown, *Floor of the Forest*, 2007, Installation / Performance, Documenta 12, Museum Fridericianum. Photo:Jak Henson

Bottom, right: Zofia Kulik, *The splendour of Myself (II)*, 1997, Documenta 12, Schloss Wilhelmshöhe. Photo:Jak Henson



Galleries / Events

1 Gallery 48

Website: www.gallery48.org

Location: 2/48 The Strand, Townsville

2 Flinders Gallery (soon to close)

Location: 693 Flinders St, Townsville

3 Iesha Stewart

Website: www.iesha.com.au

Location: 62 Ross River Rd, Mundingburra

4 Perc Tucker Regional Gallery

Website: <http://www.townsville.qld.gov.au/perctucker/>

Location: Cnr Denham St and Flinders Mall, Townsville

Exhibitions: 25th October – 18th November

James Cook University *School of Creative Arts Graduate Exhibition*

1th November – 11th November

Barrier Reef Institute of TAFE Indigenous Students

7th November – 18th November

James Cook University Graduating Photography

13th November – 2nd December

Jugs

16th November – 20th January

Marks and Motifs: Prints from the PCA Collection

22nd November – 2nd December

Barrier Reef Institute of TAFE

4th December – 16th December

Presence

7th December – 3rd February

Lotus of Peace, Jenny Tyack

5 Pinnacles art Gallery

Website: <http://riverway.thuringowa.qld.gov.au/explore/gallery/index>

Location: Riverway Arts Centre, 20 Village Blvd, Thuringowa (Opposite Willows Shoppingtown)

Exhibitions: 14th November- 16th November

Interrogating Gaze, Barbara Dover

23rd November - 14th January

Supercharged

6 A Little White Space

Location: The Brewery, 252 Flinders St, Townsville

Exhibitions: Opening 9th November

Dance like your life depends on it,

Bernadette Ashley

7 Umbrella Studio

Website: <http://www.umbrella.org.au/>

Location: 482 Flinders St, Townsville

Exhibitions: 9th November – 9th December

NQCC Biennial Fundraising Postcard Auction

9th November - 9th December

Pattern Break, Chantal Fraser, Sonja Olsen, Kathryn McSherry, Meaghan Shelton

9th November - 9th December

Billy Lid Toys, Russell Butler

Apologies to any galleries or events that were not included. If you would like to include events in future editions, please email details to: artgaze@fastmail.com.au

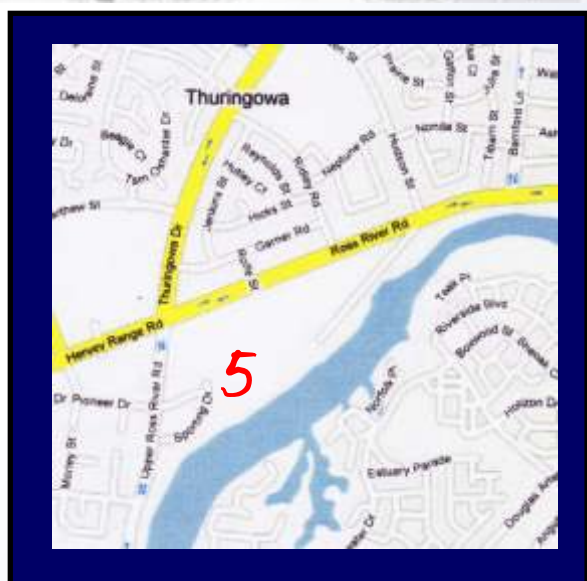
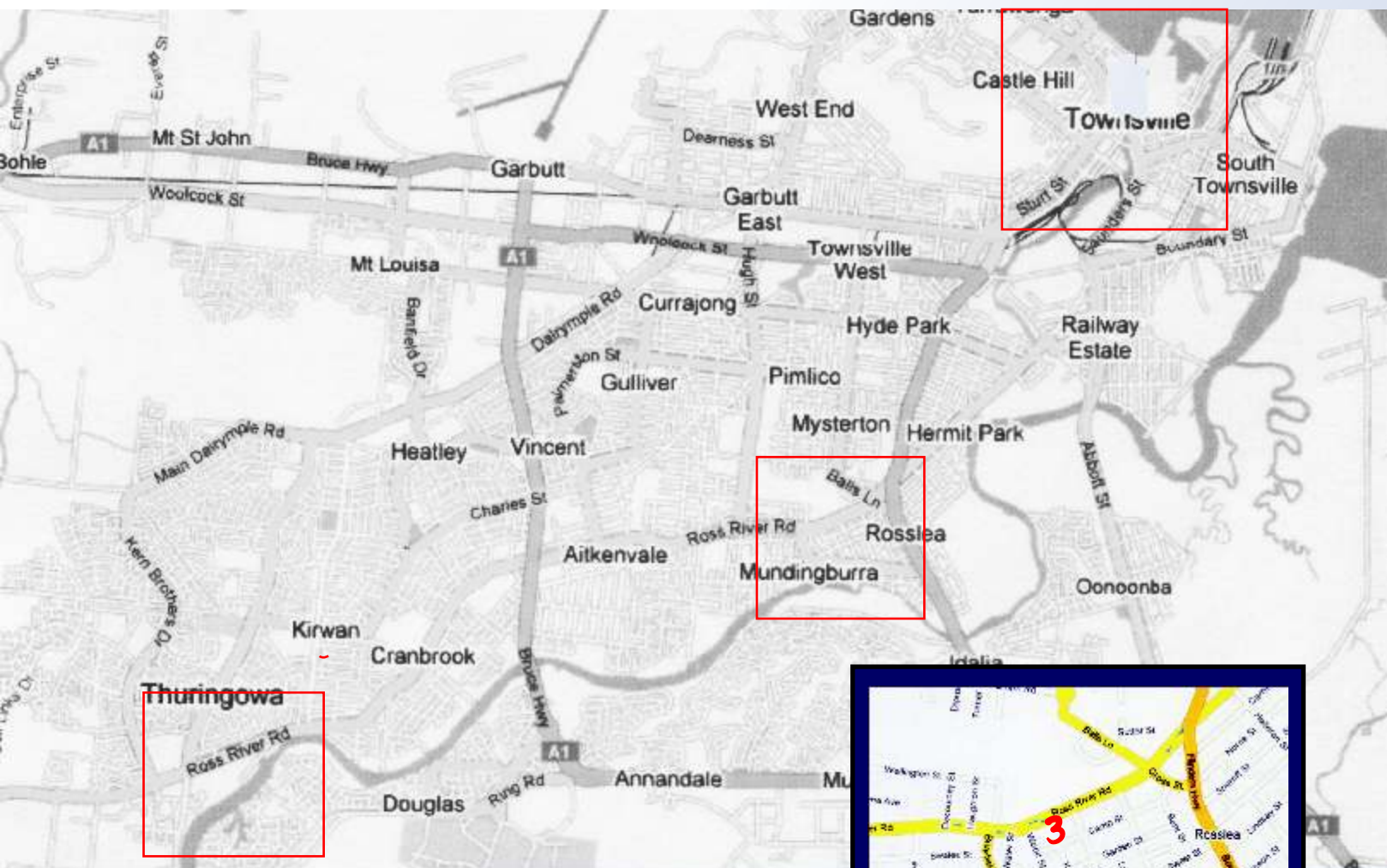
March edition deadline - 31st January

July Edition deadline - 31st May

November edition deadline - 30th September

The above information is provided by the research of Art Gaze. Exhibitions and dates are subject to change. Further information is available on gallery web sites.

Gallery Locations



Red numbers indicate corresponding galleries on previous page.

now taking 2009 proposals

**Umbrella
Studio**



"Lazarus" Douglas Arana
Background Work Angela Hughes

www.umbrella.org.au